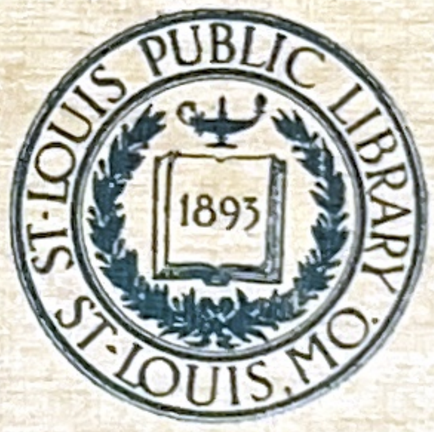
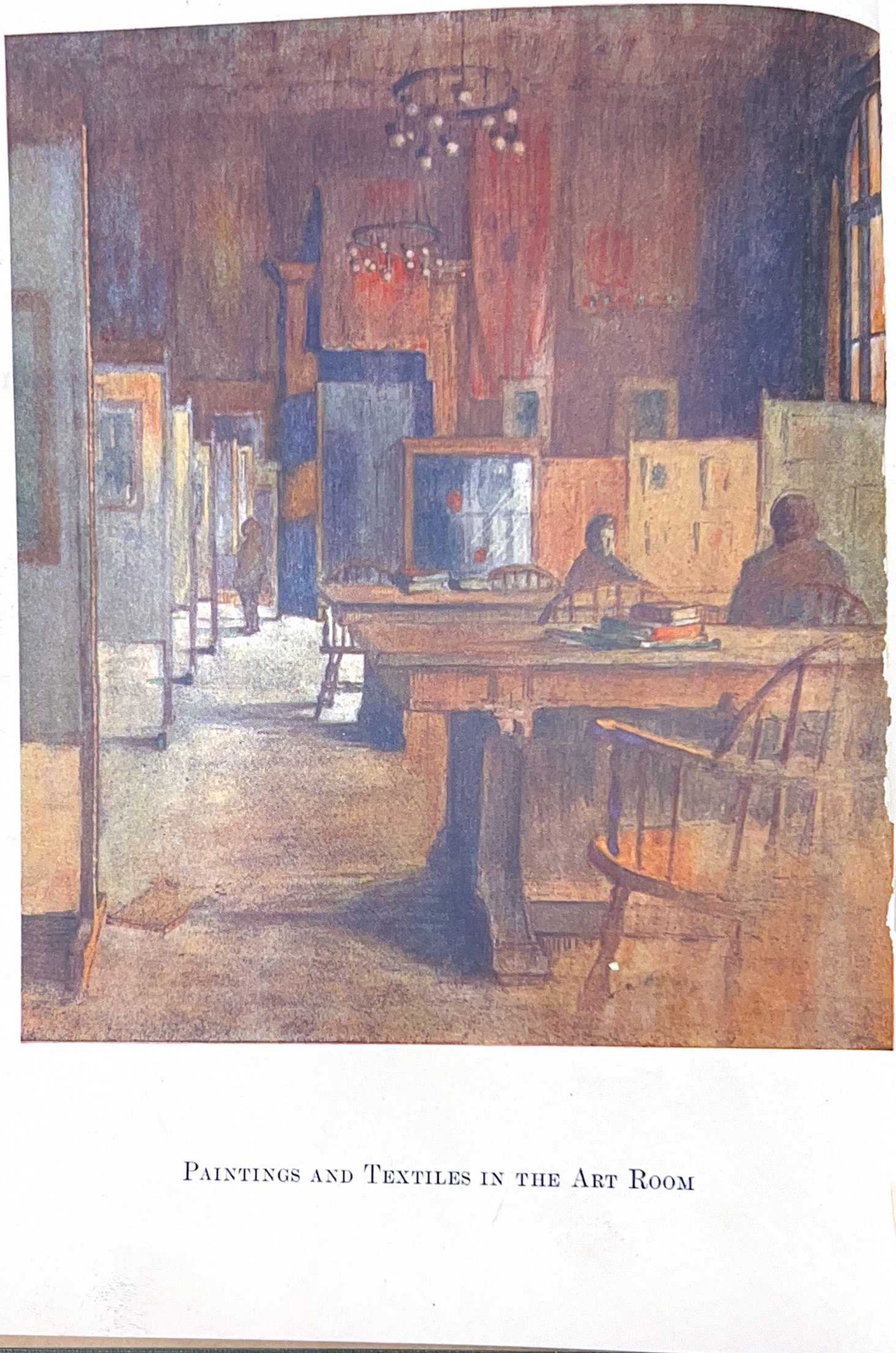
MAKING ART POPULAR THROUGH THE LIBRARY





Paintings and Textiles in the Art Room

Making Art Popular Through the Library

being an account of the art work in the Saint Louis Public Library by Mary McEachin Powell, Chief of the Department. With illustrations by students of the St. Louis School of Fine Arts, St. Louis, 1915

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ILLUSTRATIONS AND ILLUSTRATORS.

The illustrators are all students in the St. Louis School of Fine Arts, Washington University.

COVER DESIGN ..... Mary Hallett

FRONTISPIECE (color) ..... Louise Homeyer
Paintings and Textiles in the Art Room.

TITLE PAGE ..... Minnie Mace

CHAPTER HEADINGS, WITH INITIAL LETTERS:

Pages 5, 49 ..... Louise Homeyer
Pages 7, 18, 28, 33, 40, 45 ..... Sophie Isaacs
Pages 11*, 23 ..... Minnie Mace

TAIL PIECES:

Pages 22, 32, 44, 48 ..... Sophie Isaacs
Pages 39, 50 ..... Minnie Mace
Page 10 ..... Elizabeth McClellan
Page 17 ..... Louise Homeyer

SKETCHES—PEN AND INK:

Telling the Children about a Picture—page 30 .... Minnie Mace
One of the Children—page 31 ..... Minnie Mace

SKETCHES—PENCIL:

An Afternoon with the "Moderns"—page 37 ..... Sophie Isaacs
Dawson Watson—page 34 ..... Sophie Isaacs
Lost to the World—page 41 ..... Sophie Isaacs
A Paper for To-morrow—page 43 ..... Louise Homeyer
When Mr. Wuerpel Told About "The Miser"—
page 29 ..... Louise Homeyer
A Student of Chinese Pottery—page 38 ..... Louise Homeyer
Mr. Wuerpel—page 26 ..... Elmer Hahn

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*Initial letter by Sophie Isaacs.

Because, it is the glory and good of Art,
That Art remains the one way possible
Of speaking truth.

—*Robert Browning.*

MAKING ART POPULAR THROUCH THE LIBRARY

The Art work in the St. Louis Public Library by Mary McEachin Powell, Chief of the Department

ART is not often thought of as a practical element in everyday affairs, but usually as a pleasant diversion for persons of leisure, or as something technical, of interest only to specialists. The museum has been its storehouse, and the museum, until recently, has been content to exhibit objects of art in as harmonious settings as possible. It has been left to the visitor to observe the significance of these objects in proportion to his degree of artistic perception.

We are realizing, however, that artistic perception exists in everyone, and that it must be cultivated and broadened. There is a movement, throughout the country, of endeavor to diffuse information about art and to develop appreciation of it in the general public.

Public libraries have been quick to recognize and adopt the educational element in this movement, and many of them have art departments which have developed in proportion as they have satisfied this need of the people.

The Art Department of a public library usually consists of books and prints on art subjects—painting, sculpture, architecture, music and the like. Sometimes it may include also collections of paintings of variable merit that have been presented to the library by interested citizens. Usually the paintings are hung in a gallery, as in a museum, and the books on art are gathered together in a room by themselves. There is no occasion for those

who are using the books to look at the pictures, and those who go to the gallery probably never visit the art-book room.

There is no gallery of pictures in the St. Louis Public Library. The art books are collected in a room known as the Art Room, and transient exhibitions held in this room supply the need for pictures in the Library.

Until 1913 the art books of the Library, although arranged in a separate room, were under the direct supervision of the Reference Department. When the new Central Library was built, a large room was planned to contain the art collection, and after a year in the new building the use of the collection had increased to such an extent that it was decided to make the Art Room a separate department of the Library. It has been interesting to watch its development and to note the response to the various methods employed in its growth.

An account of these methods, and of the results obtained, is here set forth:

Through the coöperation of Mr. Edmund H. Wuerpel, Director of the St. Louis School of Fine Arts, who realizes the importance to the individual of art appreciation, and who is always ready to help in its growth, all of the illustrations and designs throughout this account were made by the students at the school. No attempt has been made to keep them of the same character, as if done by one student. On the other hand, the purpose has been to show what can be accomplished by various persons in carrying out the same idea.

One of the aims of the Art Department of the St. Louis Public Library is to help the people to realize the material value of art in community life. To accomplish this the attitude of the community toward art must be realized; a clear knowledge of the art life of the city is necessary; and art history, its divisions and tendencies, should be thoroughly comprehended. Much of this information is easily obtained, but to be able to use it at the psychological moment is a difficult task. However, much has been done and the work goes on with enthusiasm.

BOOKS OF THE ART DEPARTMENT AND THEIR SELECTION

HAVE you read all these books?" is a question often asked in the Art Room. There are about 6,000 of them, covering various manifestations of art. They are the foundation of the work, the tools of the Department; and though no one assistant has actually read more than a small number of them, any member of the staff is able to use them, by means of catalogues and indexes, to great advantage.

The Library contains more books on architecture, painting and the industrial arts than on other art subjects, which indicates a greater demand for books in these classes. There are good working collections on many other subjects also, such as photography, music, costume and sculpture.

The immediate collection of art books is supplemented in many ways by the whole stock of the Library. Periodical files are necessary in studying contemporary art and the development of graphic art, and for articles on art history in general. Histories are used for placing periods and styles of art and for their illustrations. Travel books are gold mines for students and club women. Books on botany are consulted often for pictures of flowers and fruits. Works on natural history are used constantly for pictures of every kind of bird, beast or fish. There have even been requests in the department recently for pictures of the skeletons of fishes and birds, including one for that of a chicken. These requests were all made by different persons on different days. Why there is this

interest in the anatomy of the lower vertebrates is a problem; but it exists, and pictures must be found.

Books of fiction are often employed for various purposes, as for illustrations to be used in staging and costuming plays based on novels, or for descriptions of places and periods of art interest, such as are found in George Sand's "Master Mosaic Workers," Merezhkowski's "Romance of Leonardo da Vinci," or Reade's "Cloister and the Hearth."

Children's books also are used for their illustrations. What more natural place than the Children's Room, to look for pictures of gnomes and fairies? "The Spirit of 1776," so often used as a tableau for patriotic occasions, can never be found outside of the children's history books. Some one once asked for a picture of the footprint of a goose. It was finally found to his satisfaction in "Father Goose, His Book," by Frank Baum.

And so it might almost be said that the art collection is the whole Library collection.

There are many volumes in the Art Department, not regularly classified as art books, which, by virtue of rare and unusual binding, illustrations and size, can be better cared for in this place than in any other part of the Library. Such books are the Bible, illustrated by James Tissot; books illustrated by Gustave Doré, including the Bible, Dante's "Inferno," and Coleridge's "Ancient Mariner;" Boydell's Shakespeare; Lepsius's "Egypt," in twelve volumes; Kingsborough's "Antiquities of Mexico;" Audubon's "Birds of America;" the catalogue of the Bishop collection of jade; Brinkley's "Japan," and many others. In this category are many books of poetry, fiction and the drama, such as those illustrated by Arthur Rackham, Edmund Dulac, Maxfield Parrish, Elihu Vedder, Maurice Lalau, Willy Pogany, Kay Neilson, Warwick Goble, Hugh Thomson and Peter Newell.

These are only a few of the beautiful and rare books in the art collection.

Besides books about forty periodicals devoted to art subjects are received regularly in the Department. These

include fourteen architectural publications, three devoted to art in America, nine photographic journals, and two on town planning and landscape architecture. The rest are on general art topics, like The International Studio, *Die Kunst,* The Burlington Magazine, and *L'Art Decoratif.*

The bookcases in the Art Room have sliding, leaded-glass doors, which are kept locked. This insures order, cleanliness and safety, but does not mean that the books are inaccessible, for one has only to make his wishes known and the books are brought for his use.

Half of the shelving space is fitted with roller shelves, so that folio volumes and portfolios may be kept flat to preserve their edges and bindings.

The book stock is constantly growing. At present about $1,000 a year is spent for art books. The selection of books for purchase is determined by a definite demand for a specific book or subject, a knowledge of the book stock, and the need of keeping the collection well rounded and up to date.

The choice is made from book sale and publishers' catalogues, prospectuses of books, reviews in current periodicals and from collections of books brought here by dealers and importers or sent to the Library on approval.

This method of book selection by inspection is the most satisfactory plan, for it is much easier to judge the value of a book and to know whether it will have a definite place in the art collection, if it can be seen, than if it must be ordered from descriptive notes in periodicals and catalogues. Of course, if the author is an authority the book need not be seen. There are standard works on art, as on any other subject, and any well-equipped department must have these.

Among the books purchased during the past year are *L'Art Decoratif* of Leon Bakst, fascinating designs for costumes and stage settings by this modern master of historic ornament, and a series called *Meister der Graphik,* very interesting to print lovers. Notable additions in architecture include *Aix-en-Provence,* by Deshairs; *L'Art*

Gothique en France, by Martin; a monograph on the work of Charles A. Platt; Saint-Sauveur's *Chateaux de France;* and Vitry's *Hotels et Maisons de la Renaissance Francaise.*

Some of the more popular additions are *Meister der Farbe,* an annual containing color reproductions of modern painting; "Posters," by Price; Ewald's *Farbige Decoration; Architektur-Plastik,* by Gross, and Hessling's *La Sculpture Belge Contemporaine.*

The usefulness of the department is dependent upon the excellence of the book selection and the character of the selection is determined almost entirely by the use; so that probable demand must be foreseen as accurately as possible.

Prints & Slides

KNOWLEDGE of the great works of architecture, sculpture and painting is a part of the inheritance of every new generation. Photographs of such material are found in every well-stocked library, and the printed picture is invading every part of life.

Reproductions of masterpieces of art are full of beauty and interest, and they give to those who see them a knowledge of the world's great art creations. They convey to the observer much of the splendor and beauty of the originals and often set standards of taste.

The constantly growing picture collection in the Art Department is of great importance in its work. It consists not only of reproductions of works of art, but of pictures of all kinds and descriptions that will be helpful in any way whatever.

The collection, including portfolios of plates, numbers about 25,000 prints. It is obtained from many sources. Now and then an important collection is given by some one who is interested. Mrs. E. W. Pattison gave to the Library recently a large number of reproductions of paintings, sculpture and architecture, with critical comments, which she had clipped from papers and magazines.

It would materially increase the usefulness of the Department if every owner of a collection of clippings would present them to the Library. By so doing the individual donor may have his clippings arranged for him, so that they may be easy to consult, while by placing them at the disposal of others he becomes a public benefactor.

The largest part of the print collection bears directly on art subjects. Prints are selected from any source that presents itself. The reproductions are not always good, but they help to give an idea of the work of painters and sculptors, or of objects of art. In this way also a record of local artists, and of those who are not well known, is kept when information about them cannot be found in books.

The pictures, mounted and unmounted, are placed in large manilla envelopes and arranged alphabetically under subject or artist in vertical filing cabinets. By this means they do not have to be catalogued, and they form their own index.

Any plan for the arrangement of the prints that will induce a free use of the collection and make it as easy to consult as an encyclopedia in the rush hours of a busy day is at once adopted. The nature of the questions asked often determines the subject label under which material is filed, and in many instances there are subdivisions of the main subject headings. Some of the main divisions treated in this way are Animals, Cartoons, Cathedrals, Costume, Etching, Flowers and Illustrations. The "University Prints" are filed together, arranged alphabetically under the names of the artists.

The main sources from which pictures are obtained are as follows:

Books.—Expensive portfolios of plates are considered to be part of the print collection. These are mostly on architecture, industrial art, decoration and ornament. Architects, artists, artisans, designers and illustrators make great use of them. Some of these prints, such as the "*Concours Publics*" and the "*Dekorative Vorbilder*," which are published at intervals, have been rearranged in their portfolios under subjects.

Illustrations also have been taken out of many books that have been discarded from the Library on account of mutilation, wear or defacement, and this helps to enlarge the picture collection.

Prospectuses of books often contain interesting reproductions of paintings, sculpture, etc., and these are also clipped and mounted for filing.

Under this head may also be mentioned book covers, that is, the paper binding-cases of the publishers. When the books are catalogued, these paper covers are saved and sent in bundles to the Art Department, where they are examined and about five out of fifty are kept for various purposes—book-cover designs, costumes, portraits and pictures of places, flowers and animals. When the design is the thing wanted, as is usually the case, the unnecessary part is cut away and the design, usually one side and the back edge, is mounted on heavy manilla paper. The book-cover collection now numbers 300 designs and is constantly increasing. It includes designs by Reginald Knowles, Louis Rhead, Walter Crane, N. C. Wyeth, Frank Brangwyn, Edmund Dulac and F. Leyendecker, also by some of the modern German, French and Austrian graphic artists. It is not only interesting for design, but for lettering as well, and the book covers are often used by teachers, students and commercial artists.

Magazines.—The picture collection is greatly enriched each year by illustrations from periodicals that are not needed for binding. Many reproductions of paintings, sculpture, architecture, engravings and etchings are culled from these. From magazines, also, and from discarded books there has been gathered together an interesting collection of the work of contemporary illustrators, well known and otherwise. This file is used in many ways—to trace the alteration of styles; to study the individuality of the illustrator; for character study, by students in drawing; for costume study, or for that of manners and customs; for examples of process work, such as pen-and-ink rendering, wash drawings, woodcuts, color printing and other processes; and finally for color schemes and composition.

In connection with the illustrations, and from the same sources, the Library collects advertisements. A sharp watch is kept for signed commercial pictures.

Otho Cushing, Rose O'Neill, Jessie Wilcox Smith, Charles Winter, Louis Fancher, Edward Penfield, Olive Rush, George Gibbs, Frank Reynolds, Coles Phillips and Franklin Booth are some of the names that add interest and distinction to this collection of advertising art.

In clipping magazines, and books, too, wherever there may appear an initial letter, or an interesting or unusual example of hand printing, these have been taken out and filed, making a collection of great value.

A good series of costume designs has been assembled in the same manner as the illustrations. The daily use of the series has been so great that when kept in cases it was constantly in process of refiling. Then, too, its rapid growth caused a crowding of the filing cases. The mounts have therefore been labelled and perforated and placed alphabetically in binders, forming loose-leaf scrapbooks. They now occupy five large volumes and are shelved with the works on costume. They may be easily consulted at any time, and may be taken out of the binders and circulated, without congesting the filing system.

In like manner, by means of the loose-leaf scrapbooks, the overflow picture collection may be taken care of when the filing space becomes too crowded.

Newspapers.—The Library has a large collection of cartoons clipped from newspapers throughout the country. Representative work of various cartoonists may be seen at a moment's notice by consulting the file.

From newspapers also is obtained much local art material that cannot be found elsewhere. The pictures are poor, but when other material is unavailable they help to give some idea of the subject. There are, however, some rather notable newspaper reproductions. The Pennsylvania State Capitol decorations by Violet Oakley were printed in color by *The Philadelphia Ledger*. Paintings from the Altman collection were reproduced in color in *The New York Times*. Many of the Sunday picture supplements have good halftone reproductions, and the Rotogravure section of the *St. Louis Post-Dispatch* has very clear pictures.

Bearing directly on newspaper reproduction is a collection of original drawings by newspaper artists, including four zinc plates, with proofs, showing the process employed in printing a color page of a newspaper. This collection was presented to the Library by *The St. Louis Post-Dispatch*. It shows, better than any book, just how a drawing should be made for reproduction and the process for reproducing it. An explanatory note, by Mr. Paul Berdanier, an artist on *The Post-Dispatch,* accompanies each drawing.

There is also a collection of original drawings for cartoons presented to the Library by Mr. Robert Minor.

Catalogues.—Another source of pictures is the book or picture catalogue. Reproductions of woodcut initial letters, illuminated manuscripts, early printed music, portraits, engravings, paintings, sculpture and architecture are found in such catalogues, especially those of early printed books offered for sale at auction.

Photographs.—The Library has purchased photographs at various times, and many have been presented. An especially interesting collection is that of photographs of St. Louisans, given by Mr. J. C. Strauss. There are 300 photographs in the collection, many with short biographical typewritten sketches.

No attempt has been made to acquire many large prints and photographs. In work with clubs and schools small inexpensive pictures go further and are easier to care for and to use.

Photographs of places and pictures seen in trips abroad are often given to the Library by travellers. Of especial value are kodak pictures, of any size, taken anywhere in the world. These kodak views often show bits of architectural detail, occupations of foreign peoples, and a great variety of interesting and out-of-the-way places that cannot be found except in such camera impressions of a country. Sometimes films are loaned to the Library and, after prints have been taken, they are returned to their owners.

Picture post-cards are also a part of the print collection, and many pictures, too small for the regular manilla mounts, are pasted on post-card mounts and filed with the collection in special trays. Our collection of poster stamps is also cared for in this way; in fact, all small pictures, of animals, birds, costumes, etc., that would otherwise be lost, are placed on post-card mounts. They are often used by teachers, clubs, designers, architects, and commercial artists, as well as in the radiopticon by lecturers.

The picture collection includes about two hundred reproductions of paintings and sculpture presented to the Library by Mr. Ben Altheimer, as the nucleus of what is to be known as the Altheimer collection.

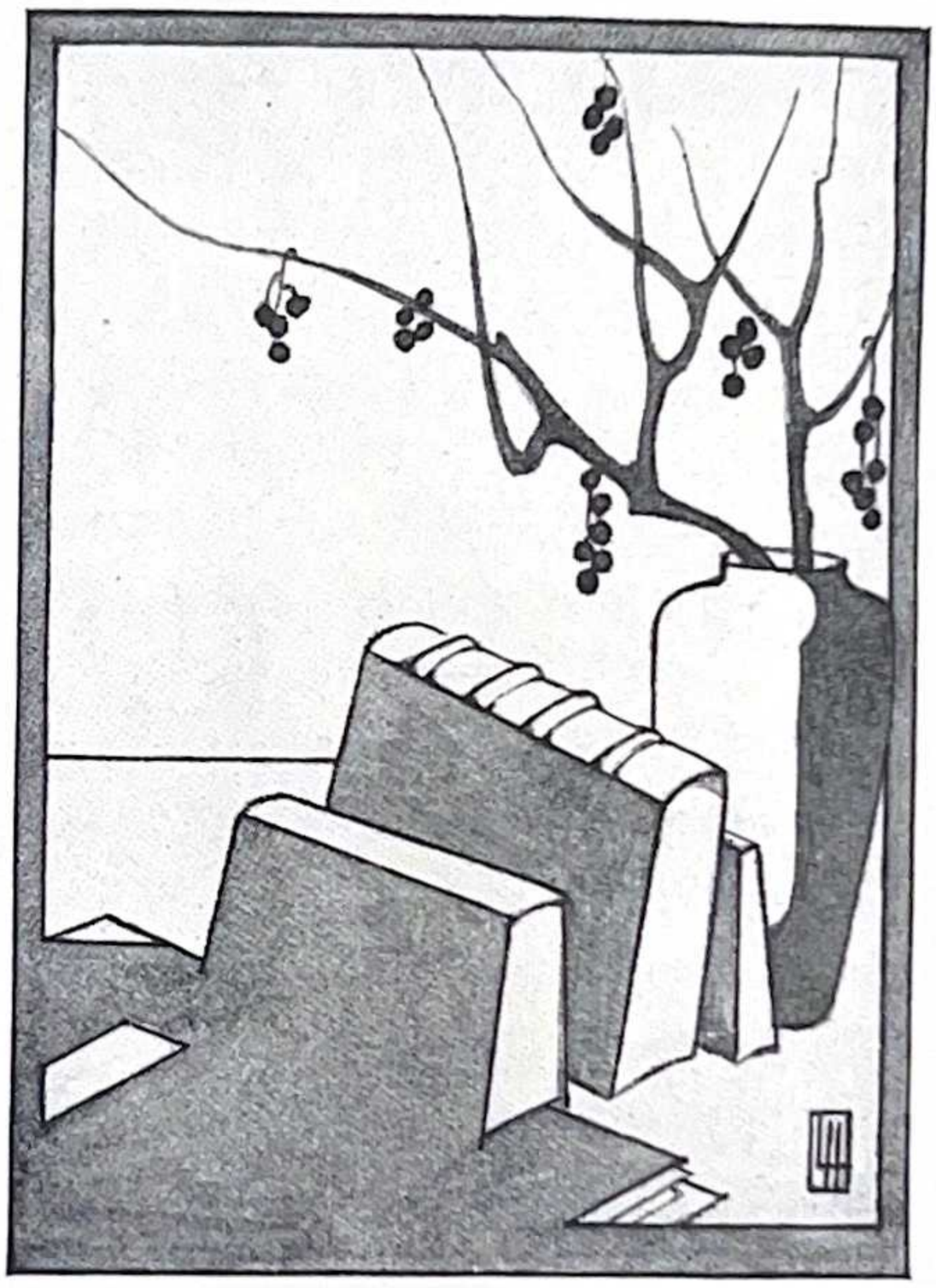
It is interesting to know that a very small part of the large print collection has been purchased by the Library. Most of it has been acquired by clipping and by donations from citizens who are interested in what the Library is doing and who have been benefited by its work. The greatest part of the collection has been assembled in the past three years at odd moments.

Closely related to the print collection is the collection of lantern slides. Until the past year the Library had no slides that could be circulated among its borrowers, although slides were being constantly made for the various art study clubs of the city from books in the Library. There was thus often duplication of work by clubs who were studying the same subjects. To prevent this needless effort and expense, and also to increase the usefulness of the Library, a plan was formed to deposit the slides of the different clubs at the Library, and allow them to circulate freely among those who need them. The plan was presented to two large clubs who use slides extensively, the Wednesday Club and the Twentieth Century Art Club, and as a result a collection of 2,000 slides on art subjects, which will grow from year to year, is available for circulation. To this was added later the Civic League collection of 1,100 slides on civic subjects.

While the print collection is not a collection of original etchings and drawings, of interest only to artists and connoisseurs, it is of great practical value in our work.

We may need also, in the near future, original examples of graphic art to answer the popular demand.

As a working tool, the picture collection has proved its value and has become almost as indispensable in the Library as the book stock, which it supplements and out of which it grew.



MATERIAL THAT CAN BE OBTAINED FREE OR AT LITTLE COST

N a day when advertising is an important factor in our commercial life, and when all individuals or concerns who wish to sell their wares vie with each other in publicity work, the use of advertising matter in the Public Library results in considerable advantage to the institution. The Library receives and uses circulars, booklets and catalogues of all kinds, and by assigning arrangements and subjects to this material from an educational viewpoint employs it for educational purposes.

On matters relating to art alone, a tremendous amount of advertising matter may be had for the asking. Any library that has no fund for the purchase of books on art, may begin a very respectable art collection by soliciting free material.

The periodicals are filled with advertisements ending, "Catalogue sent on request." Some magazines have sections of "Industrial Information," "Chronicle and Comment" and the like, which list free descriptive booklets and catalogues with brief comments. In the sections devoted to book reviews, space is often given to advertising material, either because of its excellence as such, or on account of its subject matter. Such notices may be found in The International Studio, the Burlington Magazine, the School Arts Magazine, and architectural magazines generally, besides those devoted to the art of printing.

All that is necessary to secure this material is a careful perusal of advertising pages, and a post-card request

to be put on the desired mailing lists for future publications. In nearly every case the material is sent at once and often more than is solicited. Any firm that issues a good catalogue, of any artistic value whatever, will see the advantage of placing it on the shelves of an art library.

Sometimes when a catalogue is published at considerable expense and issued in limited numbers, a copy is filed in the Library by the publishers and those who ask are referred to this copy for information.

Catalogues and books may be solicited on any imaginable subject connected with art. A few of the books that we have obtained by request are: a history of bedsteads, called "The Witchery of Sleep," a well-illustrated, useful and compact reference book, issued by the Ostermoor Mattress Company; "Character in Furniture," published by the Berkey and Gay Furniture Company, which tells of the romance and history of period styles in a very interesting way; and the catalogues of the Winslow Brothers Company, on ornamental bronze and iron, which contain many suggestions for gates, grills, railings, fences, lamp standards and memorial tablets.

Yearbooks of architectural clubs in various cities are nearly always free to libraries. A list of the clubs with their officers may be seen in the American Art Annual. Excellent reproductions of the work of prominent contemporary architects, good examples of pen and ink renderings and ornamental details in stone and terra-cotta are contained in these books. The yearbook and catalogue of the annual exhibition, for 1914, of the Architectural League of New York City is a notable addition to any art collection. It contains splendid examples of modern architectural mural decoration, sculpture and stained glass. Much of the sculpture is on display at the Panama-Pacific Exposition. This yearbook is a fine specimen of the kind of material that may be obtained free.

Art museums throughout the country publish bulletins and catalogues, furnishing a great deal of information about paintings and art objects in their permanent collections, as well as in their temporary exhibitions. Publica-

tions of Museums can nearly always be secured as donations or exchanges. If subscriptions must be sent, they rarely exceed a dollar and a half a year. Museums, except in unusual cases, are very willing to coöperate with other educational institutions and will send their bulletins on request, to any library that will place them on file.

Catalogues compiled by art dealers in New York and elsewhere are frequently well illustrated. These are easy to obtain and are often not only splendid examples of catalogue making, but contain much important criticism as well. An illustration of this class of material is the catalogue issued by the Berlin Photographic Company, printed on beautiful paper in fine type and containing illuminating comments by Martin Birnbaum, a critic of personality. The catalogues of the Montross and Macbeth galleries also contain interesting and valuable material.

The Keppel galleries in New York publish many monographs, bulletins and catalogues, relating to etchings and engravings, that are most helpful to the collector and to any one who is interested in prints. These vary in price from five cents to twenty-five cents a copy. Some of the titles are: "How Prints Are Made," "American Etchers," "The Best Portraits in Engraving," besides monographs on different etchers and engravers. They are profusely illustrated, and there is a biographical sketch of each artist. Keppel publishes a list of his pamphlets on etchings and engravings which is sent free to anyone.

Albert Roullier, in Chicago, has issued an illustrated catalogue of etchings by American artists, with biographical notes. He also publishes the Roullier booklets, about twelve in number, devoted to American etchers.

In Chicago, also, is published a little book by Mrs. Bertha E. Jacques, called "Concerning Etchings," in which she defines and explains all the processes employed in etching and engraving. This may be had for thirty-five cents.

From Hart, Schaffner & Marx may be obtained, as advertisements, very beautiful lithographs and posters, many of which are drawn by Edward Penfield.

From the florists have come a large number of flower catalogues which have greatly enlarged the picture collection. From railroad offices and steamship companies have been obtained fine examples of advertising booklets, posters, pictures of places, reproductions of paintings, and a great many costume pictures.

Poster stamps are obtained at very little cost—generally for nothing. Many skilful artists are at work designing these stamps, and our collection contains interesting examples.

Catalogues of furniture, house furnishings, light fixtures, ornamental bronze and iron work, greenhouses, gardens and garden furniture, pergolas, terra-cotta and brick work, fireplaces and accessories, photographic materials, stained glass windows, oriental rugs, Japanese prints, pottery, architectural ornament and details, bells and other subjects have found a definite and useful place in the art collection.

Another branch of activity in collecting free material is that of textiles. Samples of cloth are obtained from any possible source to show weaving and design. Of course examples of historic weaves are difficult to get and usually expensive, but many pieces of this sort are given to the Library if the proper persons can be interested. A large amount of modern textile samples can be obtained by writing to the mills for manufacturers' samples. Examples of this sort, though not very good in color and design, will be quite valuable "a hundred years from now." If the mills are selected with discrimination a beautiful and representative textile collection may be built up in a short time at practically no cost.

Under free materials may be mentioned pictures clipped from magazines and discarded books, the only expense connected with them being the time spent in selecting and arranging them. Postcards are also included in this class. They are, in the main, given to the Library by members of the staff and the general public. By sending to schools, colleges and universities, views of educational

buildings may easily be secured, as these institutions are glad to send them for the publicity thus secured.

It is wonderful how much valuable material in the art collection has been obtained by simply asking for it. Free material is really necessary in the work of the Department and this is an interesting commentary on modern advertising art.

Exhibitions

THE love of art is one of the commonest of human instincts, but certainly the one least cultivated or regarded as worthy of cultivation. It seems strange that people who pride themselves on being intelligently up-to-date should show an absolutely unenterprising spirit in all their dealings with art.

Pictures, like books or music, exist for the purpose of giving information, pleasure and strength, or inspiration. They are the relief that artists give us from the monotony of our work and play. Arthur Jerome Eddy in his "Cubists and Post-impressionism," writes: "Speaking from experience, I can say that next to getting out of the office for a brief respite, the contemplation of pictures yields the greatest rest."

In recognition of the fact that pictures exert practical influence in our lives, the Library is making an effort to bring them to the attention and knowledge of everyone.

Exhibitions are an important factor in this work. They attract attention; and many persons who come to the Library for books will stay to look at the pictures. Gradually these persons will find out the meaning of what they see. On the other hand, the work of the Library is thus brought to the notice of those who come to see the exhibitions but would not otherwise be drawn to the place.

A series of exhibitions is held in the Art Room. They are not arranged at the expense of the regular work or in place of it, but rather in addition to it. Some large exhibition, of either local or national interest, is displayed each month; and these are supplemented by smaller exhibitions to show the resources of the art collection.

The exhibitions have been successful from a Library viewpoint. Because of them many are using the Library who never used it before, and the number of books consulted in the Art Room has notably increased.

It is hard to tell whether the immediate purpose of the exhibitions is being fulfilled or not, but it may safely be said that they are producing an effect. This is illustrated by the incident given in the last report* of the man who had never been interested in art but whose attendance at the Library exhibitions finally developed in him a real artistic taste. Such facts as these would seem to indicate that the work is worth while.

For exhibition purposes the Library has three bronze standards, each supporting eight hinged wing frames of corkboard, glass-covered on both sides and fitted with locks. Valuable plates may be displayed in these without fear of harm. The frames are kept filled at all times with pictures from the print collection and sometimes with loan exhibits of unframed photographs, etchings and textiles.

Besides these frames there are ten large display screens, offering an exhibit space of 720 square feet. They are lightly constructed and covered with burlap of neutral tone, making them easy to move from one place to another in arranging exhibits, and forming a satisfactory background for the objects displayed.

There is also a large glass enclosed case, made for book displays in the Delivery Hall, but often borrowed for exhibits of coins, etc., in the Art Room.

When paintings are too heavy to hang on the screens they are placed above the bookcases with which the walls are lined. The pictures then slant slightly forward, being secured at the back by picture wire fastened to screws in the tops of the cases.

Although the Art Room has a picture molding, no paintings have been hung on the walls, as they would be too high to be seen to advantage; but textiles, oriental rugs and shawls have been displayed in this way very effectively.

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* Page 37.

Exhibitions are obtained from many sources—individuals, collectors, societies, institutions, the American Federation of Arts and the United States Government. Sixty exhibitions have been held in the Library since the building was opened in January, 1912. Twenty-five were held during the past year. Two exhibitions came from Government Departments, six from the American Federation of Art, five from collectors, five from individuals, and the rest from societies and institutions. They have covered many subjects, such as paintings and their reproductions, sculpture, architecture, oriental rugs, shawls, mural decorations, designs and panels for stained-glass windows, etchings, lithographs, posters, wood-block prints, newspaper and commercial art, cartoons, book cover designs, illustrations, photography, porcelains, coins, embroidery, civic art, pictures of places and "the making of a book." Three exhibitions were held in connection with the Pageant and Masque of St. Louis.

The interest shown in these displays by the general public has been varied. A few of the exhibits have been of competitive designs for public statuary. These were popular on account of controversies regarding them in the daily press. The Pageant exhibitions attracted a great deal of attention, especially the photographs of the Pageant and Masque shown some time after the performance.

The oriental rug displays were of great beauty. One of these, sixty-two rugs loaned by Mr. Frank A. Ruf, was of special educational value on account of its variety. A smaller collection, loaned by Mr. Robert M. Burton, together with eleven pieces of Chinese porcelain, was very artistically arranged and included some beautiful specimens.

Another textile show, a collection of shawls from Miss Eliza M. Niblack, of Indianapolis, also attracted a large number of people. It was a fine display of color and design and nearly everyone who saw it recalled a similar shawl stored away at home—the former treasure of a grandmother or an aunt. More comments were made

about this exhibit than about any other at the Library, doubtless because we are apt to like best what we know and understand. Nearly all the shawls displayed were Paisleys, and our book on Paisley shawls was in demand during the exhibition.

The exhibits of posters, newspaper art, illustrations and cartoons seemed to attract a large number of commercial

MR. WUERPEL.

artists, teachers and students. The cartoons appealed to everyone, the reason being, perhaps, that a cartoon must tell a complete story, which is what people like.

Architects and artists appreciated the etchings; small boys and collectors, the coins. During the photographic exhibitions many amateur photographers came to see, and the other exhibitions were more or less interesting to everyone.

Of the "one-man" shows—we have had only three—Mr. Wuerpel's paintings made the strongest appeal. His exhibition consisted of forty-six pieces—all landscapes, some quite decorative. It has been interesting to hear the remarks made by those who saw his work. A student is heard to say, "I love to study his brush strokes." A

Philistine remarks, "Well, he may have good executive ability, but he certainly can't paint." A photographer admits that "He does get some nice tones." Somebody asks, "Are these water colors?" Another, after looking about him, "Can you direct me to the Art Room?" A lady from Dallas, Texas, thinks the paintings are much more beautiful than many pictures that she has seen in museums, and she hopes to take one back with her. Teachers and clubwomen are all appreciative, for the artist is known to many of them and they are interested in his work.

There has been voting by ballot for the best feature during some of the exhibitions. This greatly increases the interest and has the advantage of making people really look at the objects.

At all times, during an exhibition, there is a constant demand for books relating to the objects displayed, and one of the immediate effects has been to let the public know what the Library can do for them. Coöperation with other institutions is a necessary element in planning exhibitions, and one effect of these displays has been to make the art treasures of the city more easily accessible to the business section.

We have a mailing list of about fifty persons who wish to be informed whenever there is a new exhibit, but we notify regularly only those who have asked us to do so. Sometimes, if the exhibition is likely to be especially interesting to architects or teachers or to any particular class of art workers, special notices are sent to these.

Exhibit notices are always posted on all the bulletin boards in the Library, and in each branch. They are also sent to various clubs and to the newspapers.

Brief accounts of the exhibits have been made for the papers rather frequently, and their publication has always increased public interest.

Museum Extensions and Picture Study Groups

LOANS of pictures by museums constitute a comparatively new and very significant factor in modern education. Knowing the advantages to be gained by advertising the City Art Museum, Director R. A. Holland of that institution formed a plan to lend paintings from the museum to schools and other institutions. The Library was quick to see the value of such a scheme, and in May, 1913, it began to display paintings loaned by the Museum. The paintings were borrowed in small groups of four or six at a time, exchanged monthly or bi-monthly. It has been an interesting experiment and is proving to be a necessary part of Museum work.

In selecting the pictures to be displayed in the Library, it is assumed that the people who will see them do not as a rule care for pictures or know much about them. For this reason the pictures are chosen to interest outright rather than to try to instruct. Those interesting only to students of art history, as belonging to a particular period or school, are avoided. Likewise story-telling and historical paintings are passed by, since these will interest only on account of the story or incident, so that the quality of the painting is lost.

The result of this plan of selection is that nearly all the paintings from the Museum have been, with few exceptions, by contemporary American artists, expressing the spirit of the time in which we live. The subjects have been well-known localities, interpreted by our artists:

"For, don't you mark? We're made so that we love
First when we see them painted, things we have passed
Perhaps a hundred times, nor cared to see."

It is only by showing people the beauty that exists in things seen every day that they may be caused to discern the beauty in rarer things and to develop a love for pictures and a knowledge of their meaning.

WHEN MR. WUERPEL TOLD ABOUT "THE MISER."

Annotated catalogues of the museum loans have been prepared for free distribution. The notes are non-technical, so that a person who does not know what the "Barbizon School" stands for, or what "plein-airism" means, may understand. Each note is some appreciation of the artist, or a description of the painting, found in a book or a magazine.

One of the catalogues was illustrated by two halftone reproductions of the paintings shown, plates being loaned by the Museum for the purpose. By including the pic-

tures in the catalogue their distribution was increased. Besides placing them on the tables in the Art Room, where visitors may help themselves, the Library has sent these catalogues to clubs, schools and offices.

Closely related to the uses of the pictures loaned to the Library and displayed in the Art Room, are those of the paintings from the Museum shown in the Children's Room. It is important that children should learn to love good books, and a love for good pictures is surely no less important.

TELLING THE CHILDREN ABOUT A PICTURE.

Every month two paintings from the Museum, chosen by Mr. Wuerpel, are displayed in the Children's Room. Each week Mr. Wuerpel comes to the Library and talks about these pictures to children of the fifth and sixth grades and those of the higher grades on alternate weeks. The groups are of forty to fifty children each, besides several teachers. An attempt has been made to include the same children each time, so that some progress may be made in discussing the pictures.

The talks are informal and the children are intensely interested, answering questions and asking them without the slightest hint of shyness. They are much entertained

and take away with them an impression of the paintings that they will never forget.

In talking about the pictures, Mr. Wuerpel shows the children what is meant by line, values, composition, perspective and color. He gives them details of the artist's personality and his method of work. He describes the country or the people seen in the picture, and, by asking questions, leads the children to apply what they have

ONE OF THE CHILDREN.

learned in school, and from books, to the picture before them.

The children are spellbound; there is no restlessness among them, although the talks often last about forty-five minutes.

At the end of each the children swarm around the picture to examine more closely all the wonderful things of which they have heard.

Probably every one of these children will visit the Art Museum and will have an appreciation of its treasures that many older persons might envy.

It is hoped that, some day in the near future, reproductions of paintings, in monochrome and color, may be framed and circulated by the Art Department, to be hung in private houses, just as books are borrowed and read. This plan has been tried elsewhere and would greatly increase the general interest in art in our city.

The loan of paintings to the Library by the Museum bears the same relation to the latter as the popular concerts do to the work of the Symphony Society. If we are to have a public appreciative of pictures it must be through visual instruction.

Sixty-three paintings have been loaned to the Library by the Museum, also thirty Arundel prints, twenty-three lithographs, thirty-six reproductions in sepia of the work of William Keith, and a collection of wood engravings by Timothy Cole and Henry Wolf, with four original wood blocks.

THE USE OF ART BOOKS

ANY artistic work that goes on in the city is at once reflected in the Library's Art Department, from musical teas and fancy dress balls to the decoration of churches and cathedrals.

Artists come to see what their contemporaries are doing, to look up material for lectures, and to get suggestions from the great source books for costuming, staging and arranging local festivals or pageants.

One of the painters who uses the Department is Mr. Dawson Watson. He is frequently called upon to make settings and costumes for civic festivals and amateur theatricals, to pose tableaux and living pictures and to arrange public and private entertainments; and he finds many details for this work in the Library's art books. Mr. William F. Mathews, one of our strongest landscape painters, frequently studies our periodicals and our books on modern painting. Mr. Sylvestre Annan, a decorator and artist, has found much helpful material among the books in the collection.

Among the sculptors Mr. George Julian Zolnay, before he removed to Washington, came frequently to look up accessories of dress and ornament for statues. Miss Nancy Coonsman, Miss Adele Schulenburg and Miss Carolyn Risque use the collection for new ideas and for anatomical nd ornamental details in connection with their work.

Workers in jewelry, metal work, china painting and her crafts find much to interest them among the books n these subjects and also in the works on design and storic ornament.

Many art teachers and students are users of the art rary. The material sought includes biographical

sketches of old masters, descriptions of the great examples of architecture, sculpture and painting and designs for objects prescribed in the art courses of the public schools, in the various mediums of expression required, such as metal work, wood carving, leather, textiles and embroidery.

The classes in design and illustration from the St. Louis School of Fine Arts make considerable use of the collection to supplement the good library at the school.

DAWSON WATSON.

The Art Department is well known to architects. Some of them frequently make use of the collection—Roth and Study, W. A. Caldwell, J. P. Jamieson, La Beaume and Klein, Mauran Russell and Crowell, Tom Barnett, Jesse Watson and many others being numbered among our *clientele.* Besides the architects there are many draughtsmen, students and amateurs who come regularly to the Department.

In the spring there is always a large demand for plans of bungalows and small country houses, designs for porches, sleeping porches and pergolas. Books on garden design, including sundials, pools, fountains, and garden furniture, are very popular, also, at this time of the year.

Interior decoration receives a large share of attention in the spring and fall, and after the architect, at all times, come the decorator, the householder and the dealer, for furniture designs and new ideas for walls and draperies.

A comprehension of good design and artistic quality in industrial products is necessary if we are to become the leading nation industrially that our prophets have predicted. The large industrial use of the art books would indicate that there is a movement in this direction.

Plaster workers, modelers for terra-cotta firms, cabinet makers, iron workers and designers for all sorts of household objects come often to the Department for designs and processes to be worked out in their respective mediums. Decorators and stained-glass window designers find much interesting material here, both foreign and domestic. There are a great many modern designs as well as historical *motifs* for these subjects, and some of the books are always to be found on the tables, so great is their use.

Advertising forms the largest part of the work of the commercial artists, and a large part of our work has to do with this phase of art. "How to Draw for Reproduction," "Designs and Suggestions for Advertising Booklets," "Posters;" pictures of symbolic figures, such as "Music," "The Dance," "Commerce" and the like are frequently requested by commercial artists. The nature of the material that they use is further shown by quoting a few of their needs: "A picture of a woman playing a harp," "A photographic reproduction of a man on horse-back trying to pick up something from the ground," "A field of Easter lilies," "A picture of children going to school, including a view of the school house," "A picture of Falstaff." Pictures of all sorts of birds and animals in specified positions are often wanted; for instance, one person will desire to see the "front face" of a goat, another

will want a "side view" of a swan, someone wishes "A turkey coming toward you with its tail spread out;" and someone else, "A peacock in color, walking away from you."

Pictures of people playing tennis, rowing, boating, motoring and doing all the other things that people do, are asked for over and over again. Anything and everything that these persons may need to furnish pictures and suggestions for very definite purposes is called into play.

Photographers, both amateur and professional, make good use of the Library's photographic books and periodicals. They are always searching for formulae for all purposes, from how to develop a tintype to the artistic treatment of backgrounds; and the latest photographic yearbooks, magazines and encyclopedias are in almost constant demand.

Civic improvement and public recreation draw upon the resources of the Department. The Park Department looks up designs for bridges, shelters and benches. Street lighting, parkways and open spaces also cause a demand for books and magazines devoted to civic improvement. Playground games, folk dances and festivals all lead their instructors to the use of the art books.

Before the production of the Pageant, all costume designs for the various episodes—Maya ornament and decoration, books on dancing and any other material that could apply to its production—were often needed.

Many of the notes for the programs of the Symphony Society and other concerts are found in our reference books on music by the persons interested in collecting them. Always during musical events there are frequent requests for books on musical subjects—something about a singer, a pianist, a violinist or an opera.

All uses mentioned above are by persons who come to the Art Department in search of definite information. They know what they want and how to ask for it; and it generally is easy to find. There is another class of users, however, who seem to be afraid to make their desires known. Such a reader asks for a particular book, but

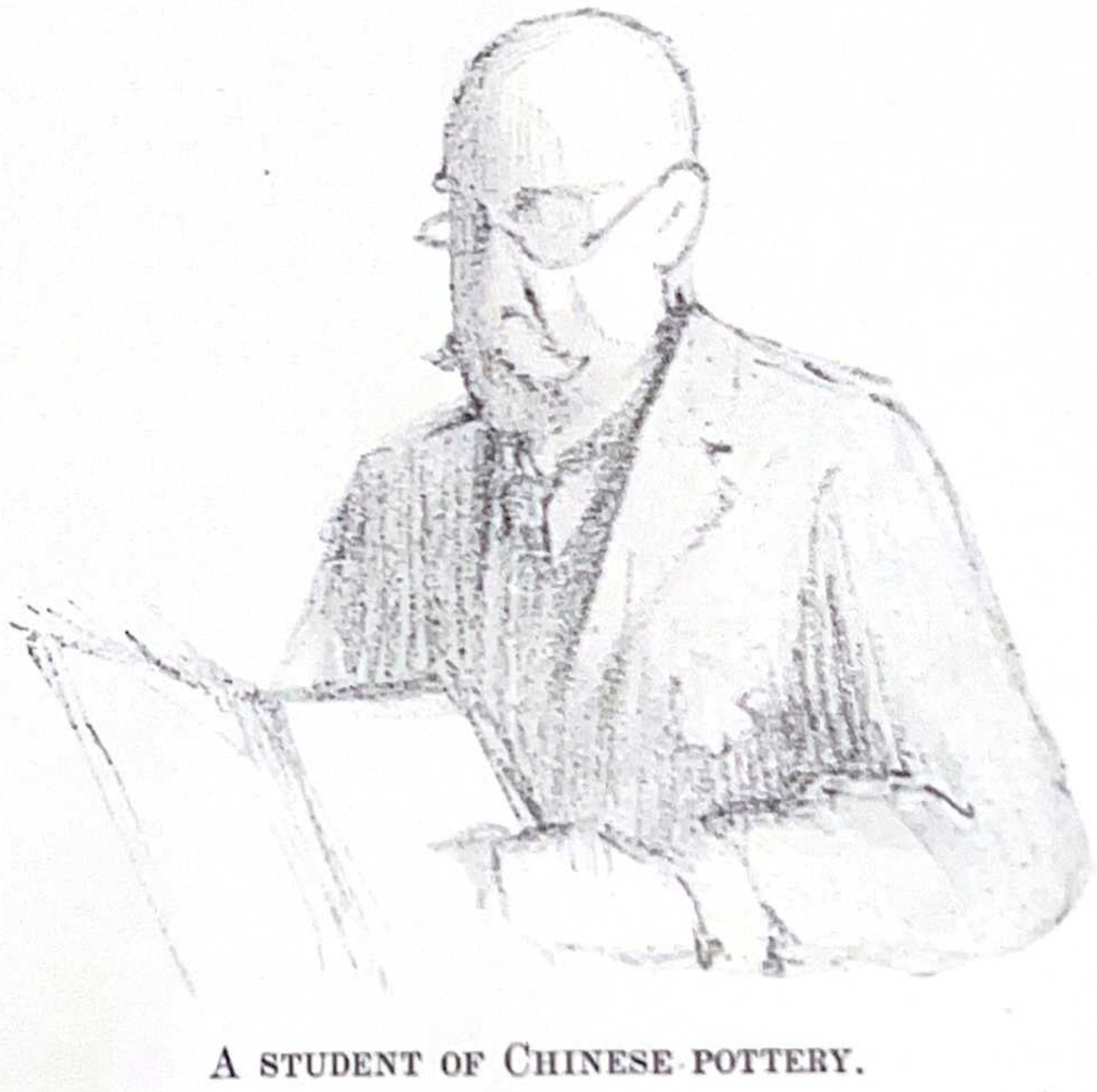
after much time has been spent with it, a general air of dissatisfaction and uneasiness makes the assistant realize that he is not getting what he wants. A series of questions gradually brings out the fact that he is looking for information that could have been secured instantly if a definite statement had been made in the beginning. For example: a visitor recently asked for a book on the public statues in St. Louis parks. After considerable search and the collection of a large amount of material, it was discovered, quite by accident, that what she really

AN AFTERNOON WITH THE MODERNS.

wanted was the meaning of the figures on the Confederate monument recently erected in Forest Park. The information was obtained at once by turning to the clipping file and taking therefrom a newspaper excerpt describing the monument.

Many times strangers and visitors who merely want to pass the time pleasantly will ask to look at some beautiful books. If it happens that these people become particularly interested in the books that are shown to them, they will come often, and new patrons have been obtained in this way.

There is another class of users who tax the ingenuity of the Department to a considerable extent. The following anecdote will illustrate their character. A lady came to the desk and said: "There's a book in here—a big red book—this thick and about this long. I had it here last week, over at that table; one of the other young ladies brought it to me. I don't remember the author's name, but it has a big picture of an elephant inside the cover." In such cases, out of the thousands of books that have been used during the week, that particular one must be



A STUDENT OF CHINESE POTTERY.

discovered by no other distinguishing marks than those mentioned. Possibly, also, when the book is found it will prove to be green or blue!

To make such undefined needs more direct is one of the chief reasons for our work. At all times every possible effort is made to help anyone to find a definite answer for an indefinite request.

There is considerable use of the telephone for art inquiries. "Can you tell me when the Victory of Samothrace was dug up?" "When did Howard Pyle die?" "How late is the City Art Museum open?" "Have you

any slides or clippings of modern illustrators?" These are a few of our inquiries.

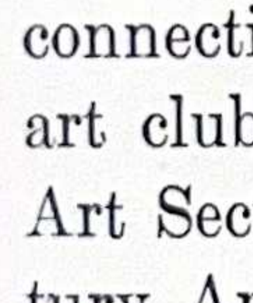
Frequently committees of art clubs will arrange for meetings in the Art Room, first telephoning to ask that the books they wish to use may be gathered together in one place. In this way they can save time. Often the telephone is used to find out whether the Library has material on a certain subject before a visit for study is made.

Whenever it is possible, if the article giving the desired information is not too long, it is read to the inquirer over the telephone, so that he may be saved a trip to the Library. Through the branches, also by the use of the telephone, there is much art work accomplished, by reading the information directly or by sending material to the branches to answer the telephone inquiry.

The telephone is most used by those who are familiar with the Library's collection, and who use it frequently; and most of the requests relate to art history and contemporary art.

In connection with the use of the books may be mentioned the picture collection, treated at greater length on page 73. This is much used. Teachers use it to illustrate their lessons; clubs, for any subject of current study; newspapers, for pictures of places; commercial artists, for whatever they may happen to need. Among others who look for pictures to help them in their pursuits are industrial workers, designers, artists and students.

Work With Clubs



OMEN'S clubs are among the largest users of the art collection. Several large art clubs and a number of smaller clubs use the Library regularly. In addition to these many other clubs frequently take some phase of art for the subject of a year's study, or select some topic relating to art for an afternoon's discussion.

As so many clubs study art topics now and then, but do not devote all their time to the subject, it is impossible to determine the extent of art work in the Library in connection with women's clubs. There are, however, six art clubs that we prepare for each year. They are the Art Section of the Wednesday Club, the Twentieth Century Art Club, the Art Section of the Monday Club in Edwardsville, Illinois, the Philotechne Club, the Art Section of the Hosmer Hall Alumnae Association, and the Booklover's Club.

Of these the Art Section of the Wednesday Club and the Twentieth Century Art Club are the largest and require the greatest amount of material. Their programs are seldom, if ever, made up of miscellaneous topics. A subject is chosen and a program arranged for a year's study. They do serious work, choosing, for the most part, members to write their papers who have a background of larger knowledge and experience than the average person. In the Wednesday Club, such members as Miss Virginia Stevenson, teacher of history at Mary Institute; Miss Antoinette P. Taylor, of the Yeatman High School; Miss Mason, of the Art Department at the Soldan High School, and others who have made the study of art and history

a life work are often chosen for important work in the Art Section.

As a rule, topics for club papers are assigned in a perfunctory manner by committees appointed for the purpose. Often the topics selected for the days of the meetings are chosen from the table of contents of some text book on the subject of the year's work. The persons who write the papers are seldom interested in the topics assigned to them and the result is that the papers are written and read with no spirit of enthusiasm.

LOST TO THE WORLD.

Until the writer can choose her own topic for a club paper, there will always be the effect of adapting what other people have said, instead of the character and originality born of interest and enthusiasm.

In spite of a lack of real interest in the subjects chosen, the work of art clubs is one of the most important phases of art education because it teaches art history, and hence induces a greater comprehension of contemporary tendencies. In the selection of topics, however, it is rather interesting to note what a large part of the way is covered in a few hours, although, from year to year, the topics

chosen follow each other in natural sequence and historical order.

Papers are made interesting by the use of the stereopticon. Pictures from books are selected illustrating the chosen topic. Markers are placed in the books, with the title of the picture and the name of the person for whom the slide is to be made. Then the slide-maker is notified and the books are sent for. As soon as the negatives are made the books are returned to the Library and the slides are sent to the person who has ordered them. The Twentieth Century Art Club and the Wednesday Club are the only clubs that use slides extensively. An arrangement has been made by which all the slides of these two art clubs are deposited at the Library for circulation, as described in the preceding pages. This is a splendid example of coöperation between clubs and the Library.

When a club is not fortunate enough to own a lantern, a frequent use of the picture collection is made, and sometimes a well-illustrated book on the subject of the day is loaned from the art collection to be used at the meeting and returned after it is over.

Bibliographies are made out each year on the topics selected for study by the different clubs. As soon as the program is arranged a copy is given to the Art Department. As many references as possible are looked up, in books and magazines, relating to each subject on the program. Often new books are bought to increase the Library's resources on the subjects chosen.

A bibliography made for one club may be used for other clubs, for it happens very often that a subject chosen by one club is selected the next year by another. The lists are sometimes printed, but more often typewritten or recorded on slips. When finished they are filed in envelopes under "Bibliographies," where they are arranged alphabetically according to subject. These lists are sometimes used in selecting topics for new programs.

In studying the material listed some club women make exhaustive use of it, leaving no page unturned. Days and weeks may be spent in preparation. Others will come in

the day before the paper is due, and copy a few notes hurriedly from the books at hand. The contrast in the papers will be obvious.

Many members read all summer, along the lines of the year's work, and will search out interesting facts of history and biography connected with the country and individuals whose art is to be considered. A reader of this

A PAPER FOR TO-MORROW.

sort will derive great benefit from club work and will be prepared for any topic that may be assigned to her.

In the case of some of the smaller clubs all the members are supposed to be prepared for each meeting, each person to be as well informed on the topic in question as the one who is to read the paper. The Department then has repeated calls for books on the chosen subject, and all of these are collected and kept in one place in the Art

Room, where they may be seen at any time by the club members.

If, at any time, there is a lack of use of the Art Department by the clubs, the Library infers that they are dissatisfied with the service, or that they do not know the resources of the Library on the subjects chosen for study. Post-card notices are then sent to the members who are to prepare papers, containing short lists of references on each particular topic. This plan has worked satisfactorily. It brings the Library and its resources to the attention of the club members, it promotes good feeling and a spirit of coöperation, and relieves dissatisfaction.

When club women are exacting, there are many unpleasant phases in connection with the work; when they are ignorant of art, some very amusing things may happen, but when they are considerate and wish to learn, it is a pleasure to work with them, and when they are both considerate and cultured they are a joy.

The Result of Study in the Art Department

During a display of the art work of the public high schools, the following dialogue was overheard:

Patron: "Did the pupils give that rug they made to the Central High School?"

Assistant: "Yes, it was a class gift."

Patron: "I'm so glad, for 'Knowledge is power.'"

A librarian must be philosophical and also imaginative, and whatever the connection, the fact that "knowledge is power" has a true application to the use of the art books.

Many instances have been reported, and perhaps, there are many that we know nothing about, in which persons have been materially benefited by studying in the Art Department books on their particular problems.

The Department frequently receives presents of all sorts given in grateful appreciation for successful results obtained from the use of the art books. These gifts include flowers, chewing gum, soap, paper flowers and jewelry, candy and books. Tickets and cards of admission to entertainments and lectures are often given in appreciation of interest shown in looking up materials needed in preparation.

We have also a collection of flour sacks, accumulated in the following manner: One day we were surprised to receive as a present a large sack, imprinted with a device showing a monstrous turkey. It was explained that the design had been evolved by the use of the drawings of

turkeys in Meheut's *Etudes d'animaux* and had been the means of obtaining the first order that the ——— Bag Company had been able to secure from a mill that manufactured flour of a "turkey brand." Since then we have acquired flour sacks representing various other brands; the "Johnny-Jump-Up Self-rising Flour," "William Tell," "White Owl," "Pure Maid," bearing the device of a Puritan girl in a wheat field, and "Big Chief." The labels on all the flour sacks were successful designs made from pictures and drawings found in the Art Room.

Recently a representative of a rival bag company has been seeking information in the room.

Letters, in the nature of testimonials, inform us frequently that the writers have always obtained what they wanted in the Art Department, and usually ask for other information. After the use of post-cards, we have received many in return from persons who "didn't know post-cards could be used for anything."

Often we can see, without being told, the practical use of material furnished in the Art Room. Some good advertisements for a furniture company in the *Post-Dispatch* recalled the fact that a member of a large advertising firm had spent the morning, a short time before, in looking up period moldings and ornamental details, similar to those in the borders enclosing the advertisements. The design for the cover of a recent number of the *Art League Bulletin* was composed of Renaissance units found in our books of ornament and decoration.

A salesman for a glass firm recently reported that he had made seventy-five dollars extra in one month by submitting designs for etched glass made from suggestions in Mucha's *Documents Decoratifs.* An engraver tells us that a loving cup designed by him from drawings seen at the Library recently won a prize in a competition. In a recent successful production of a fairy operetta, the producer wrote, adapted and costumed the play from material furnished in the Art Department.

The influence of the art books may be seen in all parts of the city, in the work of architects and decorators. It

is generally the custom among these workers, when about to design a building or a decoration in some particular style, to refresh their memories by going over all possible material for that period, from source books to modern interpretations, in order to get the proper feeling for its expression. Then they can make their designs with correct application of details.

Among notable examples of period buildings that have been built by St. Louis architects are Mr. E. A. Faust's home in Portland Place, where the garden and architectural features were designed after careful study of Renaissance elements in the Library; and a home near Washington University, with "Compton Wynyates" for its theme, evolved with much use of our books of Tudor detail, both exterior and interior. Our work on the Alhambra, with large plates of Moorish ornament, both in color and in black and white, was the source of much of the decoration of the Moolah Temple on Lindell Boulevard. All our books containing designs or processes for *sgraffito* work were studied carefully before the beautiful panels, in that form of ornament, were made for Cicardi's new restaurant building. A new art gallery to be erected for Mrs. Breckenridge Long has caused an extensive use of our books on the early Georgian and Adam period, and those on classic details.

Among the decorators, Mr. Sylvestre Annan finds much that he can use in the art collection. He has obtained "valuable data," to use his own words, and has made from our books drawings and tracings which he uses constantly in his work. The Art Department contributed especially to his school work. The large mural decorations for the kindergarten room in the new Pierre Laclede School, and the decorations in the auditorium of the High School, at South Bend, Indiana, are two recent examples of this work.

The decorations for Cicardi's restaurant called for considerable use of the Art Room, and the pictures of Capri, forming the basis of the decorations in the Capri Inn, were obtained in the Library. The furnishings for

some of the rooms of the Columbian Club were made from suggestions received in the Art Department.

Dances may occasionally have their origin in our books on that subject. The gavotte in the Pageant of St. Louis required the use of books on the history of dancing. The "Sphinx" dance at the Arabian Nights Ball given by art students, was beautifully carried out after some study of our Egyptian decorations. Costumes for dances have also been suggested by drawings found in the art collection, the work of Leon Bakst being especially popular.

Material for the program notes for the Symphony and other concerts is often obtained from the Library's music reference books, and no concert or opera is given without extensive use of the books bearing on such events.

This chapter has been written, not to recommend pedantic study and the dull results to which it leads, but rather to show the success which comes from careful consideration and thought in artistic production. The instances that have been related have a proper measure of significance, in that they explain the cause of success, which is deliberate preparation.

The Art Department should be considered as a place of ideas. New arrangements and combinations can be made up of parts which have been studied, and there will be new invention and inspiration for every form of art. Imagination, inspiration and all the qualities that make for art are the outcome of study.

CONCLUSION

FROM what precedes, it may be seen that the Library is doing much to prepare its art collection for every demand that it may be required to meet. Its practical value to students, and to art workers in general, has been recounted. It has been shown that exhibitions have become a necessary part of the work because they are creating an interest in art where before none has existed.

We have tried also to show that art belongs to everyone and may be seen in every phase of life—in big buildings, in open spaces, in the streets at the hour of dusk and in the bright sunshine. This view of art gains ground slowly, but if, in the process, some color has been added to the grayness of the commonplace—to keep people from looking as they do when they "think very little, know very little, see very little, do very little"—we have accomplished more than we hoped for.

In popularizing art there is necessarily much crudeness and much exaggeration, but as time goes on there will be a readjustment of values and things will be seen in their proper proportions. It is pleasant to know, at any rate, that a beginning has been made.

When even a small group in the community can be interested and may come to know the helpful spirit of art in everyday affairs, the work of the Department has been a good thing. We have reason to believe from the kind of books that are used, from remarks and requests for material made during exhibitions, and from the large student and club use of the collection, that our purpose is being realized.

In this chronicle of the work of the Art Department, lists of statistics and minor details have purposely been omitted. Any one who wishes this information may glean it from the general report of the Library. It is sufficient to say that the number of books used in the Department in 1914-15 was 47,361, as compared to 14,992 in 1911-12 at the beginning of our work in the new building.

In carrying on the work of the Department due acknowledgment must be made of the ability and assistance of Miss Dorothea D. Halyburton, without which the extent of the work accomplished would have been impossible.

Although the work has been intensely interesting and the response has been great, there are still wonderful possibilities in the Art Room—and "Leagues beyond these leagues, there is more sea!"

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